1977 Festival of American Folklife

The Smithsonian Institution

Festival of American Folklife

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The Folklife Festival—A Second Decade

S. Dillon Ripley

S. Dillon Ripley
(Photo by Susanne Anderson)

Ten years ago, over the Fourth of July weekend, the Smithsonian somewhat tentatively held its first Festival of American Folklife on the Mall in front of the Museum of History and Technology. Inside, the tools, the craft products, the musical instruments and other folk artifacts reposed in their cases, caught in beautifully petrified isolation. Outdoors, for the space of a few hours, they came alive in the hands of specialists from all over America.

In the summer of the Bicentennial, the festival reached its apogee: in duration, for it went on all summer; in meaning, for the folk arts it celebrated have come to be an accepted part of life; and in understanding, for the lessons learned provide a key to appreciating the creative energies which everywhere inform the human spirit. And it now appears that this folklife festival concept is so important that we must continue with it.

I am against carrying on "instant" traditions merely because they have been started. We wished only to point the way to others. There is now a folklife program at the National Endowment for the Arts. There are folklife observances all over the country, sponsored by state and local organizations, many of them helped by the National Park Service. And there is a legislated American Folklife Center at the Library of Congress, which long ago pioneered in the recording of folk music. And so I had been prepared to stop, feeling that our museums had done their part. But no, we have been besieged with many thousands of requests to continue.

It seems there is something special here. In the 1870s Major John Wesley Powell started the Smithsonian's Bureau of American Ethnology. In effect, he was a folk culturist, assembling the records of the changing Indian minority, so that their ancient traditions might live on. And that we have kept up, although much of it is "dry, old bones"—collections of cultural artifacts—whose meaning often escapes us because of the lack of an oral tradition to explain them. Yet we *have* the "bones," the magic mementos, in our collections.

What is folklife? First and foremost, the continuity of tradition. The tradition, whatever it is, has been maintained with closely knit groups. The importance of this continuity is that it has been transmitted orally, or by eye and ear, or by rote.

So the forms of folklife—whether ballads, pottery or weaving—are dependent on oral transmission, which is entirely apart from those skills learned through traditional education, from the mass media, or from tapes and records. Recently one of our curators came across a weaver still practicing a craft long since thought extinct, who could inform the curator of the right way and the wrong way to preserve his ancient craft. Here, from our point of view, is the very reason for the existence of our folk programs—proof of the value of keeping "old bones" and of the Smithsonian curators' zeal.

There is then real meaning to our championing of the Folklife Festival. We are pointing up the meaning of our collections. We are making them live in the best sense. We are engaged in an applied human science of the spirit of mankind.

S. Dillon Ripley *is Secretary of the Smithsonian Institution.*

Welcome!

Ralph Rinzler

> *Mr. President, I join in commending the Smithsonian and those who participated in the first of what I hope will be an annual event. In this day and age of constant technological advancement and restructuring of society, it is well to remember the antecedents from which it is founded.*
>
> *Likewise, our society today is the outcome of the different forces and different people which make up our past. That is why the study of history is so important, not just as an academic exercise, but as a guide to an understanding of the present and as a roadmap to the future.*
>
> Sen. E. L. Bartlett (D-Alaska)
> *Congressional Record, Aug. 18, 1967*

The Senator from Alaska was one of several members of the 90th Congress who read statements into the *Record* in praise of the first Folklife Festival. That 1967 event presented 58 traditional craftsmen and 32 musical and dance groups over the 4-day Fourth of July weekend. The National Park Service estimated attendance at 431,000. The two crafts–demonstration tents and one daytime concert stage occupied the grassy areas of the Mall opposite the Museum of History and Technology. No public events were scheduled inside the museums; evening concerts were held on the steps of the Museum of History and Technology, and a 2-day interdisciplinary conference comparing folklife studies and programs in the United States and abroad brought together American and foreign scholars.

A decade later, the Smithsonian Festival is back on a portion of the Mall adjacent to the museums, with the shorter format that preceded 4 years of expanded Bicentennial events near the Lincoln Memorial. But 1977 also marks several substantial changes. Approximately half of the events are being held within the museums, many within the exhibitions. The July Fourth weekend was exchanged for the Columbus Day weekend to take advantage of cooler weather and to permit local school groups to attend. Programing was originated by museum staff, then reviewed by the newly established Folklife Advisory Council, to broaden the base of staff involvement in the research, planning, and presentation of this and other folklife endeavors.

These changes are reflected in the program of this year's Festival. Some presentations such as the Virginia, African Diaspora, and Family Folklore components will be familiar to veteran Festival-goers. In the museums, within exhibitions that have been highly successful—such as *A Nation of Nations*—the Festival provides a living component for the 6-day period. Lecture-demonstrations—one dealing with stereotypes of Native American music, another with hammerced dulcimer, a third with music of India—supplement concerts within the *Hall of Musical Instruments*.

A new type of presentation, developed by folklorists and historians of technology in conjunction with the Energy Research and Development Administration, focuses on energy use. Traditional food production is seen in historical perspective from early Native American methods through colonial and emerging 19th-century mechanization to contemporary practices—with a glance into future possibilities. In Sen. Bartlett's words, we hope this serves "as a guide to an understanding of the present and as a roadmap to the future."

In keeping with our move to the harvest season, the cover of this program is a photograph taken in July 1977. A folklorist and aerospace engineer sought out the Pennsylvania Amish farmer who used his old-style, horse-drawn reaper to harvest the 3 acres of wheat purchased for processing at this Festival. Most farmers now use a combine that simultaneously reaps, threshes, separates, and bales the stripped stalks as straw. The very wheat pictured is being threshed, flailed, ground, and finally used in the hand-shaped loaves that are baked in a brick oven—and tasted by Festival visitors.

We welcome you to this 11th annual festival, and would be grateful if you would send your comments and suggestions to the Folklife Program, Smithsonian Institution, L'Enfant 2100, Washington, D.C. 20560.

Threshing, 1977 (photo by Ralph Rinzler)

Ralph Rinzler *is Director of the Folklife Program, Office of American and Folklife Studies, Smithsonian Institution.*

A Folklorist's Perspective on Man-Machine Relationships in a Living Museum

James P. Leary

From 1870 to 1928, wheat germ was separated from the chaff when processed through a thresher powered by a wood or coal-fired steam engine, as illustrated in this 1908 threshing scene.

When beginning preliminary fieldwork for this Festival, I wondered: just what does a folklorist have in common with an historian of technology? The former's concern is with *people* and how small groups (whether joined by age, ethnicity, occupation, religion, region, or blood) traditionally confront and organize the world through artistic and communicative forms (names, proverbs, riddles, games, stories, and songs). The latter is chiefly fascinated by *machines* and by the way in which, over time, energy has been harnessed and employed through technology.

When the folklorist acknowledges the existence of mechanical artifacts, his concern is *socio–aesthetic*: how do machines function in a group's symbolic system; in what ways are machines used as devices for organizing social interaction? Conversely, the historian of technology's perspective on human–mechanical relationships is more *practical*: how do certain mechanical devices serve man's biological needs, and when were they invented, manufactured, marketed, operated, and maintained by men?

I learned quickly that, while both points of view are important, they are seldom considered simultaneously. Museologists characteristically present past technology through static exhibits. Meanwhile folklorists—especially those concerned with occupations—cull oral historical accounts of work situations without having a firm understanding of yesteryear's machines.

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Through the "living museum" concept, the Smithsonian Institution is highlighting both men and machines. Just as historians of technology have sought appropriate mechanical devices for presentation here, folklorists have attempted to locate equally appropriate participants. Several problems and guidelines evolved through the selection process.

First, machines, once made, are rarely altered through time though they may change slightly as a consequence of use, maintenance, and exposure to the elements. It is easy to locate an artifact and—with minor restoration—present it essentially "as it was" when first manufactured. Models of that machine produced in succeeding years can readily be found. By placing examples consecutively, continuity and change can be illustrated.

People cannot be managed similarly, their transformations through time are not only unpredictable but also full of fluctuations derived from economic, social, cultural, and idiosyncratic factors. Thus, in choosing participants for a "living museum" demonstration of folk technology, it was not simply enough to pair an enthusiastic, talkative owner with a chronologically "right" machine. The person also had to be "right."

Folklorists have developed the basic concepts of "survival" and "revival" to distinguish the nuances of man–artifact relationships over time. Simply put, for a phenomenon—the relationship between a farmer and a steam

traction engine, for example—to be "survivalistic," that farmer should have actually worked for a significant period of time with a steam traction engine. Accordingly, his attraction to an historical machine has the effect of uniting past and present. The machine is more than an intriguing mechanical object: it (like a photograph or a memento) is symbolic of bygone days and triggers a chain of memories (which can be verbalized) about everyday life.

The person who has not experienced machines in a working context cannot similarly conjure up the past. He can say "back then they used to . . ." but his knowledge (like that of third–generation, assimilated Polish–Americans learning forgotten traditional dances, or college students taking up ancient Scottish handweaving) is second–hand. He can repeat others' stories about the past or he can speculate. From a folklorist's point of view, he is a "revivalist."

Holzer Threshing Machine, 1911

Beyond seeking "survivalist" participants, we also wanted those who could—and would—talk interestingly about human aspects of machine use. This was not as simple as one might guess. Conversations with some machine owners revealed that those presently involved with old technology can be placed roughly on a continuum between the opposite roles of "native engineer" and "native occupational folklorist." The former exchanged information on make, design, production, performance, and maintenance; the latter told anecdotes about many aspects of his life: the routine labor of bygone days, the seasonal variation of work, the exemplary deeds of workers or mechanics, their accidents, pranks, and pleasures. Some meetings of old-timers seemed to gravitate toward opposite ends of the "engineer-folklorist" continuum. The focus of a recent gathering at Bridgewater, Va., was definitely on machinery. Here, steam engines were not used to recreate old-time threshing events; they were instead displayed along with acres of shiny antique cars and trucks. The crowd was enormous and heterogenous, united only by a common fascination for machines. But at the "Steam-o-rama" in Stewartstown, Md., steam tractors were used to pull equipment, run threshers, and power sawmills. Adjacent to their operation were gas engines powering corn mills; a dog-powered treadle; an apple–butter making demonstration; a flea market; and a display of home–made pastries. The crowd was smaller, the atmosphere localized and rural; men and women were clustered in groups reminiscing about times past. While conversation was concentrated on machines, it acknowledged their existence primarily in social, not mechanical terms.

To insure authenticity we have sought participants who combine qualities of the "survivalist" with those of the "native occupational folklorist." Through listening to them and asking questions, you—the festival–goer—will gain an appreciation of the humanistic side of man–machine relationships in American history.

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Folklife in *A Nation of Nations*

Robert H. Byington

Mrs. Lillian M. Fifield (the student with a check) was photographed in 1913 with Dunham School's 7th and 8th grades. When she posed with her graduating class, her hair was styled in a then-popular pompadour. Her family lived in New York City on 70th St., near Lexington Ave., and her father was a blacksmith for the Cleveland Hardware Co. Like many people in the neighborhood, her parents were German immigrants. Lillian and her sister first learned English in school and taught it to their mother.

A Nation of Nations is the largest single exhibition ever mounted in the National Museum of History and Technology. It takes a mighty exhibit to express a mighty theme. *A Nation of Nations,* through three-dimensional objects, shows how various people the world over came to America, what they brought with them, how experiences in the new land shaped their traditional material culture, and how objects and machines that they made here helped them cope with their new environment and express their values.

The objects, accompanying signs, and text panels of the exhibition convey information and evoke for the visitors recollections of their personal experiences in America. An-

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Classroom 201 of Cleveland's Dunham Elementary School is now part of A Nation of Nations *in the National Museum of History and Technology. Here former students and staff share their experiences with young Washington, D.C., students in a "living" exhibition at the Festival.*

other effect, almost a cultural drama, is achieved when people participate in a "living" exhibit which combines artifacts and demonstrations. In this way folklife—lore and behavior—can be presented side by side with physical objects to enrich the exhibit. During the Folklife Festival participants giving demonstrations and narrations in several areas of *A Nation of Nations* help create this kind of living, personalized exhibit.

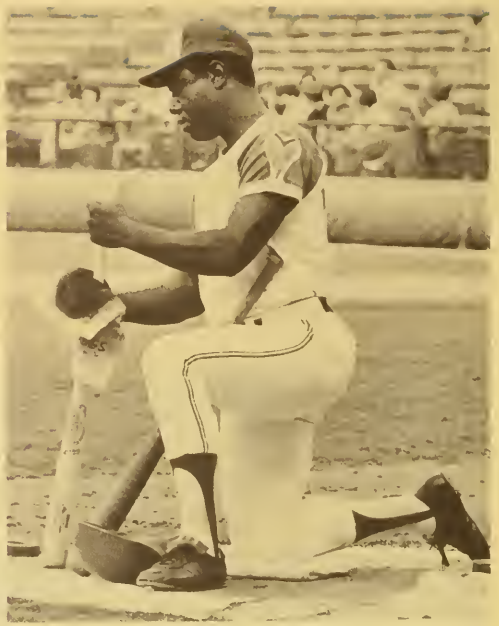
A Nation of Nations is an elaborate combination of physical artifacts and folklife; it also demonstrates the effect of physical environments on social interaction. For example, the meticulously replicated classroom from Cleveland, Ohio, is brought to life again by former pupils and teachers who regale visitors with anecdotes of school activities—the games and tricks as well as serious academic achievements. To complement the Dunham School folk and provide an intergenerational exchange of public-school experiences, a group of contemporary Washington, D.C., schoolchildren is also participating in the exhibit.

The classroom exemplifies a physical context for the presentation of folklife. But folk expression can also be presented in symbolic frames, as with narratives, for example. Immigrants speaking of their experiences—at Ellis Island and beyond—will be featured in the Ellis Island corner of the exhibit.

Other objects in *A Nation of Nations,* by themselves self-sustaining and effective examples of material culture, are enhanced by conjunction with living culture. The aura of baseball surrounding the worker from Hillerich and Bradsby is imparted to his movements as he deftly hand-turns a "blank" to fashion the famous "Louisville Slugger"® bats. This lends immediacy and actuality to the world evoked by the physical memorabilia.

In much the same way, narratives and explanations of a veteran of the pencil-making industry reveal his esoteric work conditions while supplying a cultural context for the machine, and humanizing it in the process.

Whether visitors to *A Nation of Nations* listen to participants, watch traditional techniques of ethnic food preparation under flamboyant neon restaurant signs, or recount memories evoked by *A Nation of Nations* to family folklore interviewers, they come in touch with relevant forms of folklife, significantly enhancing their museum experience.



Hank Aaron, a baseball great, is shown with a "Louisville Slugger"® baseball bat. To complement A Nation of Nations, *craft demonstrations including baseball-bat turning are held. Experts from Hillerich and Bradsby, makers of the "Lousiville Slugger"® are on hand during the Festival.*

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The Railroad Workers' Demonstration in the Hall Of Transportation

Peter Seitel

Railroad lore, some of which Southern Railway's super 1401 locomotive evokes, is discussed in the Transportation Hall of the National Museum of History and Technology, the engine's permanent home.

The massive 1401 Southern Railways steam locomotive stands in the Hall of Transportation like a metallic, fire–breathing mastodon of ages past. Mammoth, ponderous, yet beautifully designed and intricately crafted, the 1401 awes most visitors. It dominates the hall to such a degree that one finds it difficult to relate the engine to anything else. It stands alone.

Try to imagine the 1401 in its workaday world. High–wheeled locomotives such as this one pulled fast freight and passenger cars. See the train roll through the American landscape. Her steam whistle cracks shrilly through a pine forest, black smoke billows and bends low for a moment as the engine emerges from a mountain tunnel. A mile of cars rides between rounder and caboose, moving along straight as a lance through midwestern wheat prairies. The 1401 still dominates the scene.

Try relating the 1401 to one of the legendary trains of American railroad lore: Orange Blossom Special, Panama Limited, Silver Meteor, Wabash Cannonball. Put Casey Jones at the throttle; Jimmie Rodgers, the yodeling brakeman, in the caboose. The track and tunnel they traverse was laid and sweated over by John Henry and his like. Perhaps "on that train was Hobo John/He's a good old hobo but he's dead and gone."

The iron and steel of the 1401 still resist: massive, functional, obdurantly *present*, the engine will not easily yield its meaning. Perhaps even the rich folklore of the American railroad cannot make the 1401 into a symbol of striving for success, loneliness away from home, or the inevitability of good-byes. It is too big and too imposing for that.

Fortunately, there is another way to grasp the human significance of the 1401. Constructed by human knowledge, handicraft, and power, the 1401 was put through her paces, administered to, and repaired by railroad workers. We can approach her through the hands and eyes of the men who fired her up, held the throttle, and ran the business of the freight and passenger cars.

For railroad men such as Lloyd Hardy, Glenn Lee, Roy Reed, and Frank Turley (Festival participants who work in and around Cumberland, Md.), engines like the 1401 are a part of everyday life. They work with her diesel–powered descendants as they pick up, sort out, and deliver passengers and freight to their proper destinations. Listen to the human dimensions as Lloyd Hardy describes and demonstrates what it is like to fire locomotives like the 1401 from the left side of the engine's cabin and then to stand over on the right as an engineer. Watch and listen to other members of the crew explain the complex—and occasionally humorous—hand signals which guided the engineer's movements. The trainmen will also show you the everyday routines of assembling a train and starting it on its run.

The engineer and locomotive are a vital aspect of railroad operations. But the principal business of the railroad is moving people and goods. This is done by the fine art of switching: moving single cars, strings of cars, and whole trains from track to track to collect, separate, and deliver freight. An O–gauge train model designed and built by John Dohanic (St. Louis, Mo.) will assist trainmen in demonstrating various kinds of switches for passenger and freight runs. It can also show how a freight classification yard works.

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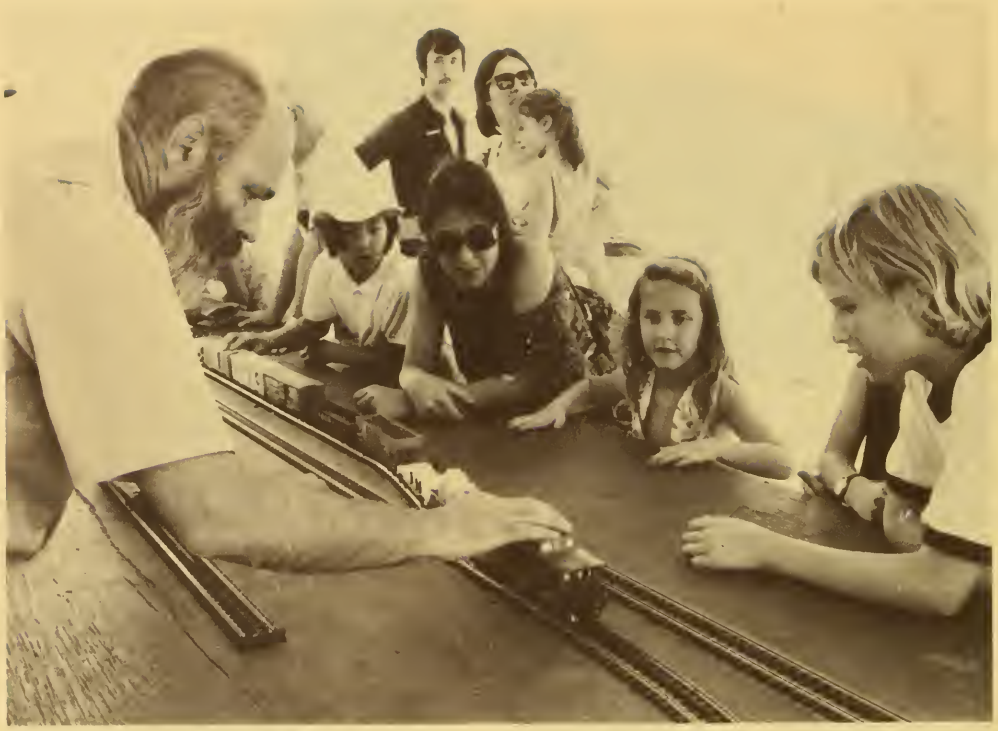

Engineers and trainmen will share recollections and use the model trains and freight yard to demonstrate the art of switching single cars, strings of cars, and whole trains from track to track to collect, separate, and deliver freight.

Railroad stories are legion. Railroad workers—like most occupational groups—entertain one another in off-duty hours with reminiscences and tales of fellow workers, clever brakemen, unruly passengers, unscheduled stops, and other happenings that make up a railroader's world.

The giant 1401 will be made understandable for museum visitors by the workers who performed such tasks on an everyday basis. Railroad workers are the interpretive link between museum visitors and railroad equipment, between past and present technologies, between the lore and the business of railroading. Armed with their knowledge, their skills, and their wit, they are an equal match for the 1401.

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The Hammered Dulcimer in America

Nancy Groce

To most Americans the hammered dulcimer is a new and unfamiliar musical instrument. Even people who know quite a bit about American folk music often confuse the hammered dulcimer with the three– or four–stringed "Appalachian" or "mountain" dulcimer, an entirely different instrument. Yet, surprisingly, this ancient ancestor of the modern piano was once popular throughout this country.

The hammered dulcimer probably originated at least a thousand years ago in the Near East. From there dulcimers spread throughout North Africa, Europe and Asia. Contact with the Moors in Spain led to introduction of the instrument to Western Europe in the 11th Century, although there is some evidence of its possible use in Ireland several centuries earlier. It flourished under a variety of names; in France it was called the *tympanon*, in Germany the *hackbrett*, and in Hungary the *cimbalon*. During the Renaissance, the hammered dulcimer was popular with all manner of people and was played both in courts and village squares. In the 17th century scholars preparing the English edition of the Bible mistranslated the Greek word for bagpipe as "dulcimer," giving rise to the oft–quoted mistake that the dulcimer is as old as the Bible. The dulcimer also spread to China and Korea in the 18th century, where it is still known as the *yang chin* or the "foreigner's zither."

It is not known when the first hammered dulcimer came to America. The earliest documented reference was made by Judge Samuel Sewall who wrote of hearing one in Salem, Mass., in 1717, but the instruments were probably popular in America long before that.

Hammered dulcimers are particularly interesting because, unlike pianos and organs, most of them were built at home or in small "shops" throughout the country. Thus they tend to reflect regional and personal folk styles. Several of the instruments used in this Festival were built over a century ago by the player's father, grandfather, or great–grandfather. A careful look will reveal that the instruments used by performers from West Virginia are different from those used by players from New York and Michigan.

During the 19th century, small dulcimer "shops"—

Joseph Edward Matheny, winner of the county–wide dulcimer contest at the 1895 Ritchie County, W. Va., fair. (Photo courtesy of H. E. Matteny)

Nancy Groce, *a Smithsonian Fellow in the Division of Musical Instruments, is completing a doctoral program with the University of Michigan.*

factories usually employing fewer than a dozen men—operated in several parts of the country. About the time of the Civil War, dulcimer shops existed in Norwich, Conn.; Sherman, Irving, and Brooklyn, N.Y.; and Chicago. Later in the century, Americans could buy dulcimers from large mail–order houses such as Sears & Roebuck and Montgomery Ward.

Why the hammered dulcimer all but disappeared during the first half of the 20th century remains somewhat of a mystery. Possibly competition from the more fashionable piano and lack of enthusiasm in public–school music programs diminished Americans' attention to this traditional instrument. Several attempts at reviving interest were made early in the 20th century, especially by Henry Ford in Dearborn, Mich., who hired a hammered–dulcimer player to perform with the Early American Dance Orchestra. But such efforts were of no avail.

Participants in this year's Festival of American Folklife have been drawn from several regions of the United States to demonstrate the different playing styles of the past 300 years, styles developed in West Virginia, Michigan, and New York. Similarities and differences among these styles are compared in a series of workshops and performances. All of the performers come from the Ango–American tradition. (Slightly varied types of hammered dulcimers also form an important part of German–, Hungarian–, Arabic–, Turkish–, and Chinese–American musical–instrument traditions.)

At times during the last four decades it looked as if the hammered–dulcimer tradition in America might die out. Now, because of renewed interest, it appears that this ancient instrument will continue to be heard.

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Anglo–American hammered–dulcimer traditions from several regions of the United States are demonstrated in the Hall of Musical Instruments *of the National Museum of History and Technology during the Festival. Exhibits, lecture–demonstrations, and concerts are part of this presentation.* (Photo by Jim Pickerell)

Spanish Crafts in the American Southwest

Richard E. Ahlborn

This retablo *"San Juan Nepomuceno" by Rafael Aragon (1850–1860) demonstrates the simple elegance of traditional Spanish folk art.*

Visitors to the southwestern states are often surprised by the Spanish or, more recently, Mexican presence. In posh neighborhoods of 1910 or 1940 vintage, houses stagger under red tile roofs and squint from iron-grilled windows. Church facades have accumulations of twisted columns, multiple cornices, and bracketed niches. Tacos are served from arcaded, stone portals, with a mission bell nearby. On the air, a brass combo slips in a little *"salza,"* or even a *paso doble*. Reality outdoes Hollywood. Some visitors revel in it; others reject it as phony. Is there a significant Spanish presence in this land, or rather, where is it?

Beneath the surface glitter of any packaged cultural object are sustaining, complex patterns of behavior and values. Promoters of cultural, preferably "folk," arts and crafts must, if only at the outset, rely on something real, something from the past that whispers in the present. Often the light that sparkles on the surface of craft objects comes from an inner source, a sense of "group" or cultural origin. That underlying cultural identity embodies traditions of creativity within well-respected vocabularies of forms and functions. Even when changed by new materials and newer needs, the American "folk artifact" deserves a fair and full viewing.

One opportunity for viewing Spanish crafts is the October 1977 Smithsonian Folklife Festival. This year, the artisans are located within the National Museum of History and Technology, near displays of historical artifacts to which they relate. The relationship between historical artifacts and contemporary crafts is often obvious on the visual level: in size, color, material, and style. Other relationships, such as manufacture and usage, need some explanation. And so artisans were selected to demonstrate their traditional crafts.

Oscar Carvajal, a 35-year-old saddlemaker from San Antonio, Tex., maintains an ancient craft employing a series of skills. Lightweight, short-stirrup *jineta* and heavy, high-bowed, long-stirrup *estradiota* saddles, the style popular in the mid-16th century, were imported from Spain and had already appeared with Coronado in the Southwest. By the 1700s, mission Indians in Texas were making saddle trees. Then fitting and finishing of the leather and metal parts were completed by a master saddlemaker, usually of Spanish or mestizo lineage. Saddlemakers were a highly esteemed, but rough-and-tumble group. Some traveled widely, finding their work appreciated everywhere and eventually handing on their prized tools to favored apprentices. So says Mr. Carvajal, himself the offspring of a traditional Spanish-Mexican saddlemaker, Oscar Senior.

In saddlemaking, the traditional—and "proper"—way is judged best. The shape of the saddletree—with its high and angled horn slick or swelled pommel, and dished and arched cantle—has undergone centuries of modification. Likewise, the leather housing, especially carved and silvered ornamentation on show saddles, has gradually changed in size, shape, and placement. But there is little doubt that Cortéz would recognize and admire a Carvajal-crafted saddle, one still ridden by American cowboys.

Luis Eligio and Star Rodriguez Tapia of Santa Fe, N.M., brothers in their mid-20s, provide another kind of historical continuity in their furnituremaking and straw decoration. Again, the origins for such crafts were Euro-American.

In the Spanish Southwest (especially New Mexico) furniture for all but several wealthy families was almost non-existent before 1800. In the fashion of Moorish southern Spain, most people sat, worked, ate, and slept on floors,

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Hispanic traditions of woodcarving are demonstrated by Luis E. Tapia, shown with a chair he made this year. He carefully researches original, historical artifacts, and often uses a well–documented piece as a model.
(Photo by R. Ahlborn)

protected only by a few rough textiles. Three–legged stools, six–plank chests, perhaps another of leather *(petaca)*, hanging shelves *(repisa)*, built–in cupboards, and low tables appeared here and there before tables, chairs, and free–standing cupboards *(trasteros)* became common. Furniture was crafted from local pines and cedar, then worked with chisel, gouge, foot–lathe, and plane. Cottonwood and aspen were later used by makers of crosses and religious images *(santos)*; their works were coated with blackened pitch and "inlaid" in geometric patterns with bits of corn husk or wheat straw.

The work of the Tapias is an honest and careful revival. Luis and Star have studied collections at the Museum of New Mexico and have competed successfully in shows of traditional crafts. The combination of carefully selected, historically documented models and the use of fine craft skills and intuition produces many artifacts that are faithful not only to the Spanish heritage, but also to its future survival.

During the Festival, saddlemaking and decoration in the Hispanic tradition are demonstrated in A Nation of Nations. *Oscar Carvajal Jr., apprenticed to his father, became a master in five years. The Carvajal family maintains the Hispanic traditions although they have lived in San Antonio, Tex., for several generations.* (Photos by R. Ahlborn)

Participants

U.S. Department of Energy with Smithsonian Department of Science and Technology and Folklife Program

America's Appetite (For Energy)

Countess Stella Andrassy: *Solar and Microwave Cooking*—Monmouth Junction, N.J.
Edna Bard: *Apple Butter Boiling*—Harrisonville, PA.
Winifred Brendel: *Baking*—Denver, PA.
Chuck Davis: *Apple Butter Boiling*—McConnelsburg, PA.
Grayson Davis: *Apple Butter Boiling*—Harrisonville, PA.
Mary Ann Davis: *Apple Butter Boiling*—Harrisonville, PA.
Archie Decker: *Apple Butter Boiling*—Harrisonville, PA.
Pat Decker: *Apple Butter Boiling*—Harrisonville, PA.
Dr. C.W. England: *Ice Cream Maker*—Silver Spring, MD.
Janice Ferry: *Apple Butter Boiling*—Bethesda, MD.
Mildred Fix: *Apple Butter Boiling*—Harrisonville, PA.
Pam Glenn: *Apple Butter Boiling*—McConnelsburg, PA.
Rev. S. Douglas Greer: *Threshing*—Washington, D.C.
Leander Hall: *Threshing*—Landover, MD.
Lucius Hann: *Cider Pressing*—Fort Littleton, PA.
Viola Hess: *Apple Butter Boiling*—McConnelsburg, PA.
Izora Hollenshead: *Apple Butter Boiling*—Harrisonville, PA.
Grace Howell: *Apple Butter Boiling*—Harrisonville, PA.
Cora Jackson: *Preserve Making*—Fairfax Station, VA.
Edward Jacobs: *Sausage Stuffing*—Appleton, WI.
Margaret Johnson: *Corn Milling*—Harmon, WV.
Samuel Johnson: *Corn Milling*—Harmon, WV.
Lorella Keyser: *Apple Butter Boiling*—Harrisonville, PA.
Ted Keyser: *Apple Butter Boiling*—Harrisonville, PA.
Raymond Leppo: *Threshing*—Manchester, MD.
Lester Lind: *Corn Milling*—Harmon, WV.
Mary Beth Lind: *Corn Milling*—Harmon WV.
Randy Luckinbill: *Baking*—Denver, PA.
Sam Mellott: *Apple Butter Boiling*—Harrisonville, PA.
Virginia Mellott: *Apple Butter Boiling*—Harrisonville, PA.
Susie Moore: *Apple Butter Boiling*—Harrisonville, PA.
Tom Morningstar: *Apple Butter Boiling*—Harrisonville, PA.
Ella Norris: *Salmon Roasting*—Crescent City, CA.
Paula Peters: *Clam Baking*—Mashpee, MA.
Russell Peters: *Clam Baking*—Mashpee, MA.
Aggie Pilgrim: *Salmon Roasting*—Crescent City, CA.
Dianne Poffenberger: *Apple Butter Boiling*—Needmore, PA.
Doug Poffenberger: *Apple Butter Boiling*—Needmore, PA.
Denyse Reid: *Solar and Microwave Cooking*—Princeton, NJ.
Elsie Schooley: *Apple Butter Boiling*—McConnelsberg, PA.
Nancy Shearer: *Apple Butter Boiling*—McConnelsberg, PA.
Marie Shimer: *Apple Butter Boiling*—McConnelsberg, PA.
Lena Sipes: *Apple Butter Boiling*—Harrisonville, PA.
Merrill Snyder: *Cider Pressing*—Burnt Cabins, PA.
Nadine Stinemetz: *Baking*—Denver, PA.
Joycelene Strait: *Apple Butter Boiling*—Harrisonville, PA.
Woody Strait: *Apple Butter Boiling*—Harrisonville, PA.
Louise Swope: *Apple Butter Boiling*—Harrisonville, PA.
Henry Thomas: *Threshing*—Washington, D.C.
Dennis Trout: *Ice Cream Maker*—Bowie, MD.
Junior Wagner: *Apple Butter Boiling*—Harrisonville, PA.
Peggy Wagner: *Apple Butter Boiling*—Harrisonville, PA.
Scotty Wairehime: *Threshing*—Manchester, MD.

Division of Performing Arts

African Diaspora

Kings of Harmony: *Spiritual Band of the United House of Prayer*—Washington, D.C.
Kweku: *Jewelry Maker/Instrument Maker/Sculptor*—Washington, D.C.
Gregory McKnight: *Drum Maker*—Washington, D.C.
Flora Molton: *Guitar Player/Street Singer*—Washington, D.C.
Avery "Slim" Montgomery: *Blues Singer, Harmonica/Accordion Player*—Baltimore, MD.
Sambistas de Rio: *African Brazilian Samba Group*—Washington, D.C.
Charlie Sayles: *Harmonica Player*—Philadelphia, PA.
Elizabeth Scott: *Quiltmaker*—Baltimore, MD.
Joyce Scott: *Quiltmaker/Weaver*—Baltimore, MD.
Philip Simmons: *Blacksmith*—Charleston, SC.
Rev. Dan Smith: *Harmonica Player*—White Plains, N.Y.
Rising Star Fife and Drum Band: Senatobia, MS.
Trinidad Steel Band: Washington, D.C.
George Washington: *Spoon Player*—Louisville, KY.
Mrs. Veronica Wisdom: *Jamaican Cook*—Washington, D.C.

Folklife Program, National Council for Traditional Arts

Virginia Folk Culture

Phipps Bourne: *Blacksmith*—Springvalley, VA.
Orville Bower: *Hardtack Candymaker*—Rocky Mount, VA.
Phyllis Bower: *Hardtack Candymaker*—Rocky Mount, VA.
Dean Carr: *String Band Musician*—Galax, VA.
Charles Carter, Jr.: *Gospel Harmonizer*—Front Royal, VA.
Milton Carter III: *Gospel Harmonizer*—Front Royal, VA.
Thomas Carter: *Gospel Harmonizer*—Front Royal, VA.
Kyle Creed: *Banjo Maker*—Galax, VA.
Albert Dowe: *Gospel Harmonizer*—Front Royal, VA.
Wallace Edwards: *Ham Curer*—Surry, VA.
Marvin Foddrell: *Blues Musician*—Stuart, VA.
Turner Foddrell: *Blues Musician*—Stuart, VA.
Rev. J. C. Freeman: *Gospel Singer*—Wise, VA.
Clyd Green: *Gospel Harmonizer*—Front Royal, VA.
David Green: *Gospel Harmonizer*—Front Royal, VA.
Wilbert Green, Jr.: *Gospel Harmonizer*—Front Royal, VA.
Albert Hash: *Fiddlemaker*—Mouth of Wilson, VA.
Wayne Henderson: *Instrument Maker*—Sugar Grove, VA.
John Jackson: *Blues Singer*—Fairfax Station, VA.
John Judkin: *Ham Curer*—Surry, VA.
Raymond Melton: *Dulcimer Maker and Player*—Woodlawn, VA.
Raymond Spencer Moore: *Guitar Player and Ballad Singer*—Chilhowie, VA.
Dale Morris: *String Band Musician*—Galax, VA.
Tom Norman: *String Band Musician*—Galax, VA.
Gregory Payne: *Gospel Harmonizer*—Front Royal, VA.
Robert Pittman: *Ham Curer*—Surry, VA.
Mike Sizemore: *String Band Musician*—Galax, VA.
Whitfield Sizemore: *String Band Musician*—Galax, VA.
Stanley Stewart: *Gospel Harmonizer*—Front Royal, VA.
John Tinsley: *Guitar Player and Country Blues Singer*—Basset Forks, VA.
Dan Williams: *String Band Musician*—Galax, VA.
Daniel Womack: *Gospel Jubilee Singer*—Roanoke, VA.
Paul Younger: *Basket Maker*—Naruna, VA.

Folklife Program

Louisiana Cajun Social Music

Dewey Balfa: *Fiddle Player and Singer*—Basile, LA.
Rodney Balfa: *Guitar Player and Singer*—Mamou, LA.
Will Balfa: *Fiddle Player and Singer*—Mamou, LA.
Dick Richard: *Fiddle Player*—Mamou, LA.
Allie Young: *Accordion Player*—Basile, LA.

Museum of History and Technology, Folklife Program

Division of Transportation. Folklife Program

Lloyd P. Hardy: *Engineer*—Paw Paw, WV.
William Glenn Lee: *Trainman*—Cumberland, MD.
Roy J. Reed: *Trainman*—Cumberland, MD.
Frank Turley: *Trainman*—Cumberland, MD.

Museum of History and Technology

Division of Musical Instruments

Eugene Cox: *Hammered Dulcimer Player*—Byron Center, MI.
Viola Cox: *Hammered Dulcimer Player*—Manton, MI.
Russell Fluharty: *Hammered Dulcimer Player*—Mannington, WV.
Willis Gardner: *Hammered Dulcimer Player*—Brilliant, OH.
Worley Gardner: *Hammered Dulcimer Player*—Morgantown, WV.
Sloan Staggs: *Banjo Player*—Romney, WV.
Warren Tennant: *Rhythm Guitar*—Blacksville, WV.
Paul Van Arsdale: *Hammered Dulcimer Player*—North Tonawanda, N.Y.

Nation of Nations, Department of Cultural History

Saddlemaking

Oscar Carvajal, Jr.: *Saddlemaker*—San Antonio, TX.

Nation of Nations, Folklife Program

Dunham School Lore Program

Maynard Baker: *Student*—Cleveland, OH.
Mrs. Michael Geraci: *Teacher*—University Heights, OH.
Carl J. Klagge: *Student*—Cleveland, OH.
Frances Baker Montgomery: *Student and School Crossing Guard*—Cleveland, OH.
Jean Poplyk: *Student*—Willoughby, OH.
Fred Ritz: *Student*—Sun City, AZ.

Nation of Nations, Folklife Program

Ellis Island/Immigrant Lore

Jacob Auerbach: *Immigrant and Inspector*—Long Beach, N.Y.
Joseph Levine: *Immigrant*—Brooklyn, N.Y.
Joseph Muchnick: *Immigrant*—Silver Spring, MD.
Lucy Nigro: *Immigrant*—Brooklyn, N.Y.

Nation of Nations, Folklife Program

Pencilmaking

David Price: *Pencilmaker*—Moorestown, N.J.

Nation of Nations, Folklife Program

Baseball Bat Turning

Bennett Curry: *Hillerich and Bradsby Co.*—Louisville, KY
Robbie Curry: *Hillerich and Bradsby Co.*—Louisville, KY.
Jess Haney: *Senior Handturner, Hillerich and Bradsby Co.*—Louisville, KY.

Nation of Nations, Folklife Program

Ethnic Foods

Elli Andonyadis: *Greek Cook*—Washington, D.C.
Carmela Chiappinelli: *Italian Cook*—Washington, D.C.
Fausto Chiappinelli: *Italian Cook*—Vienna, VA.
Roberta Sabban: *Jewish Cook*—Bethesda, MD.

Department of Cultural History

Hispanic Crafts

Luis Eligio Tapia: *Furniture Maker*—Santa Fe, N.M.
Star Rodrigues Tapia: *Straw Inlay Worker*—Santa Fe, N.M.

Museum of Natural History
Department of Anthropology, Folklife Program

Native Americans

William Bineshi Baker, Sr.: *Singer*—Couderay, WI.
Loren Bommelyn: *Singer*—Arcata, CA.
George Brown, Jr.: *Singer*—Lac du Flambeau, WI.
Herbert Dowdy: *Singer*—Steamburg, N.Y.
Aileen Figueroa: *Singer*—Trinidad, CA.
Cipriano Garcia; *Singer*—San Juan Pueblo, NM.
Peter Garcia: *Singer*—San Juan Pueblo, NM.
Avery Jimerson: *Singer*—Steamburg, N.Y.
Robert Link: *Singer*—Milwaukee, WI.
James Pipe Moustache: *Singer*—Hayward, WI.
Ernest St. Germaine: *Singer*—Lac du Flambeau, WI.
Dorothy Wayman: *Singer*—Lac du Flambeau, WI.
Sam Yazzie, Jr.: *Singer*—Chinle, AZ.
Sam Yazzie, Sr.: *Singer*—Chinle, AZ.

Department of Anthropology, Folklife Program

Music of India

Robert Becker: *Tabla Player*—Toronto, Ontario, Canada
R. Arnold Burghardt: *Student/Teacher and Instrument Player*—Northfield, MI.
Pandit Gopaldas: *Pakhawaj Player*—Delhi, India
Ustad Asad Ali Khan: *Veena Player*—Delhi, India
Kalpana Mazumder Row: *Tampura Player*—Cambridge, MA.
Peter Row: *Sitar and Veena Player/Teacher*—Cambridge, MA.

Renwick Gallery, Folklife Program

Paint on Wood

Dorothy Wood Hamblett: *Furniture Painter, Grainer, Stenciler*—Millbury, MA.

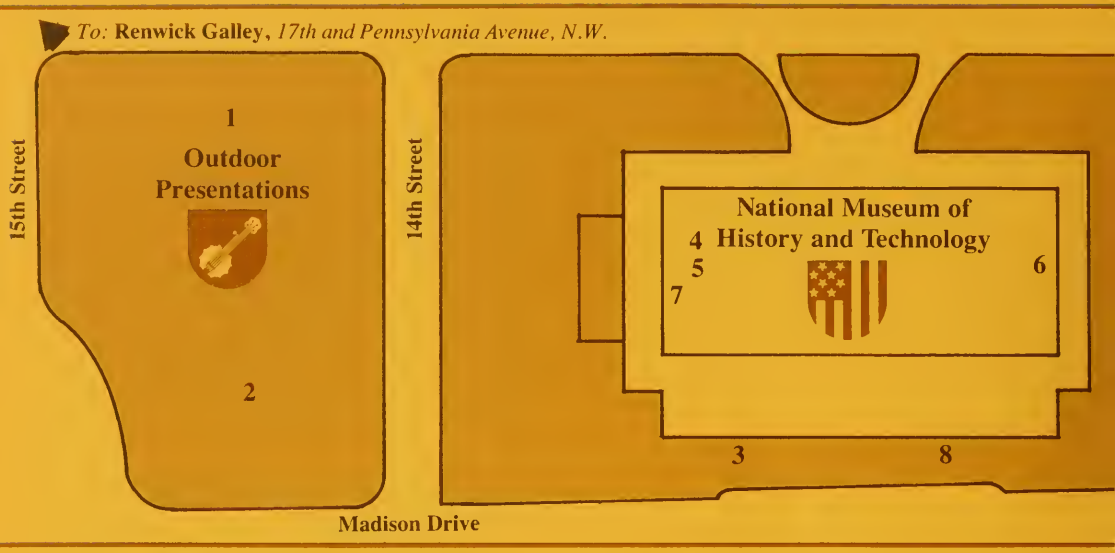
Crafting with Natural Fibers

Alec Coker: *Corn Dolly Maker*—Oxford, England
Doris Johnson: *Corn Dolly Maker*—Luray, KS.

Folklife Program

Folklore in Your Community

Mel Amsterdam: *Open Market Merchant*—Bethesda, MD.
John Barry: *Congressional Aide*—Wash., D.C.
Carl Bouthillette: *Bartender*—Alexandria, VA.
Chris Calomiris: *Open Market Merchant*—Silver Spring, MD.
James Crosby: *Cab Driver*—Kensington, MD.
Cosmo Deodani: *Elevator Operator at the Capitol*—Washington, D.C.
Paul Drobni: *Bartender*—Washington, D.C.
Arthur Elms: *Cab Driver*—Washington, D.C.
N. W. Goodwyn: *Cab Driver*—Washington, D.C.
Mr. Hammet: *Cab Driver*—Washington, D.C.
Bertram Hays: *Cab Driver*—Washington, D.C.
Lewis Jones: *Cab Driver*—Washington, D.C.
The Mangialardo Family: *Merchants*—Washington, D.C.
Robert McCormick: *Tour Guide at the Capitol*—Fairfax, Va.
Tom Nottingham: *Tour Guide at the Capitol*—Aspen Hill, MD.
Blanche Oberg: *Aide at the Capitol*—Silver Spring, MD.
Kevin O'Connor: *Engineer at the Capitol*—Washington, D.C.
Bob Sanders: *Policeman at the Capitol*—Frederick, MD.
Howard Schweizer: *Open Market Merchant*—Falls Church, VA.
Mrs. Russel Watkins: *Open Market Merchant*—Bethesda, MD.
Mrs. Wren: *Open Market Merchant*—Bethesda, MD.
Jean Wilson: *Case Worker at the Capitol*—College Park, MD.
Willie Young: *Cab Driver*—Washington, D.C.



General Information

The Festival hours are from 11 a.m. to 5 p.m. daily, with special evening concerts and performances from 8 to 10 p.m.

Craft and food demonstrations are held from 11 a.m. to 5 p.m. daily.

Crafts and packaged food are available for sale at the Outdoor Presentations Area. Additional food concessions will be operated over the holiday weekend on 15th Street.

Press
Visiting members of the press are invited to register at the Festival Press Tent on 15th Street near Madison Drive.

School Groups
Orientation sessions are conducted in the Carmichael Auditorium Museum of History and Technology, daily beginning at 10:30 a.m.

First Aid
The Health Unit at the South Bus Ramp of the Museum of History and Technology is open from 10 a.m. to 5 p.m. An American Red Cross Mobile Unit is open on the weekends, on the West Side of the Festival Grounds at 15th Street.

Rest Rooms
Rest rooms and comfortable lounges are located throughout the Museums.

Telephones
Public Telephones are located at both entrances to the Muscum of History and Technology and at each of the museums.

Lost and Found
Lost items may be turned in or retrieved from the production end of the Administration Tent, located on 15th Street near Madison Drive.

Lost Children
Lost children may be found at the Administration Tent located on 15th Street near Madison Drive.

Bicycle Racks
Racks for bicycles may be found at the entrances to each of the Museums and on the Washington Monument grounds.

Metro Stations
The Festival is served on weekdays by two Metro Stations, the Smithsonian Station and the Federal Triangle.

Tickets
Admission to all evening concerts is free, but due to limited seating, tickets are required. They may be obtained at the information desk at the Constitution Avenue Entrance to the Museum of History and Technology, or at the door of the hall the night of the concert.

Outdoor Presentations

1 America's Appetite (for Energy)
Sponsored by the Department of Energy. Demonstrations include steam powered threshing, grain milling, brick-oven bread baking, cider pressing, sausage stuffing, and ice cream making.

2 Virginia Folk Culture
Banjo pickers; fiddlers; gospel and ballad singers; candy, basket, and musical instrument making; and salt-and-smoke cured Virginia hams; from the Anglo-American and Afro-American traditions of the Commonwealth of Virginia.

Renwick Gallery

17th and Pennsylvania Avenue, N.W.

- **Paint on Wood**
Demonstrations of stencilling and furniture decoration.

- **Grass**
Basket making and other uses of natural grass fibers.

Museum of History and Technology

3 African Diaspora Black Street Culture
(On the south lawn)
Street singing, steel band, crafts, cooks, fife and drum band, yard games, shoe-shine stands . . . what you'd find on a street corner or front porch.

4 Musical Instruments
Anglo-American hammered dulcimer traditions; exhibit, lecture demonstrations and concerts

5 Musical Traditions of India
(Hall of Musical Instruments)
Unusual instruments from the Smithsonian collection will be played by master musicians from India.

6 Transportation
Engineers and trainmen will share recollections of the Age of Steam, and use model trains on model freight yard to demonstrate the art of switching, moving single cars, strings of cars, and whole trains from track to track to pick up, sort out, and deliver freight.

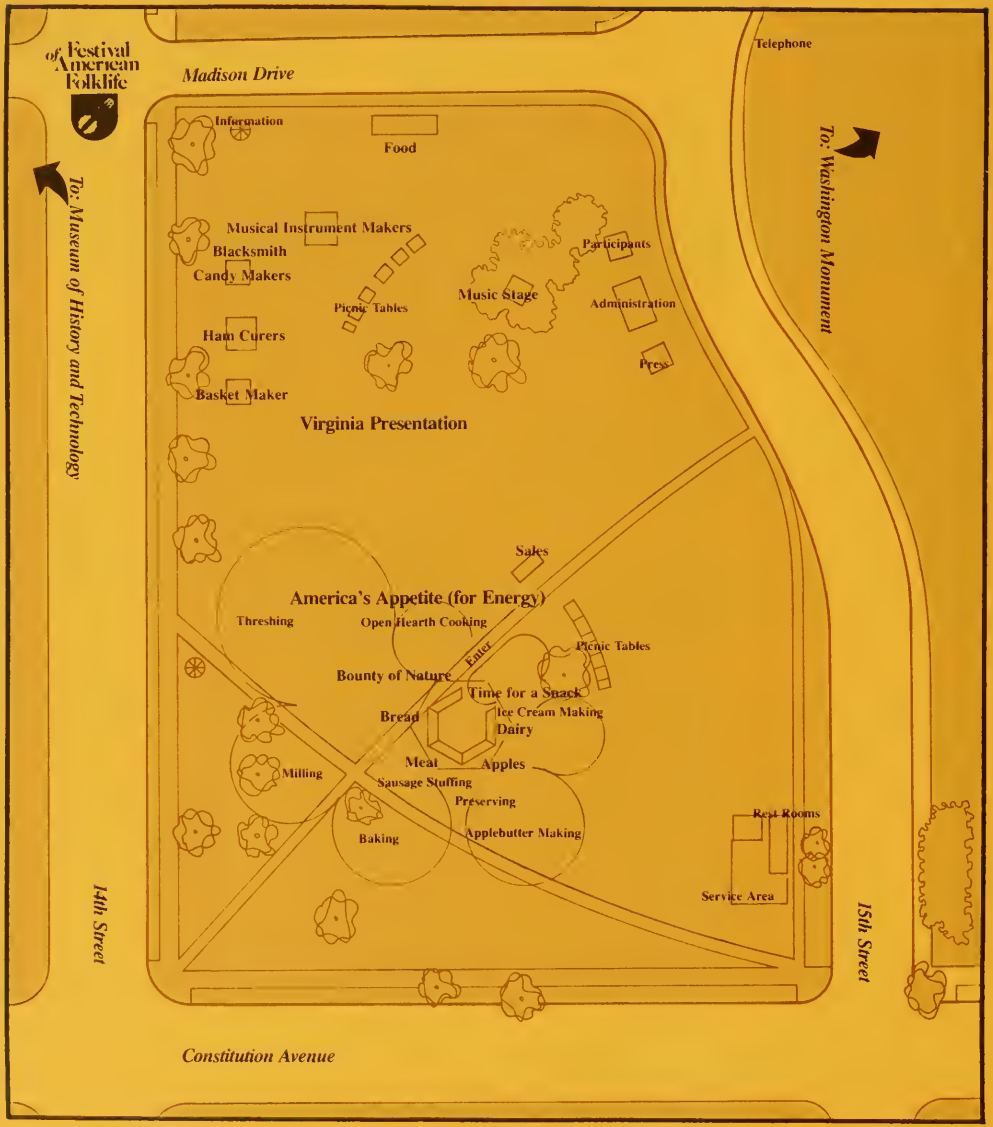
7 Nation of Nations
Saddle making and decoration; pencil making; baseball bat turning; traditional schoolroom lore as shared by former faculty and students from Cleveland's Dunham School with D.C. school children; immigrant narratives about Ellis Island, ethnic food preparation.

8 Family Folklore
Interviewing visitors to Nation of Nations exhibit about their recollections; stories from cab drivers, elevator operators and other Washington workers; workshops on collecting folklore.

Museum of Natural History

9 American Indian Musical Styles
(Baird Auditorium)
A cross-tribal comparison of several of the diverse and varied Native American song traditions.

Outdoor Presentations



Outdoor Presentations

14th to 15th Streets on Constitution Avenue, N.W.

America's Appetite (for Energy)

- **Native American Cooking:** Salmon Roast, 11:00 a.m. daily; Clam Bake, 2:30 p.m. daily
- **Wheat Threshing:** 12:00 noon and 3:00 p.m. daily
- **Sausage Stuffing:** 11:00 a.m., 1:00 p.m., and 3:00 p.m. daily
- **Ice Cream Making:** 11:30 a.m., 1:30 p.m., and 3:30 p.m. daily
- **Corn Milling, Brick Oven Baking, Preserve Making,** and **Apple Butter Boiling:** 11:00 a.m. to 5:00 p.m. daily

America's Appetite (for Energy) includes a demonstration of baking with solar energy.

Virginia Folk Culture

- **Candy Making, Musical Instrument Making, Blacksmithing,** and **Ham Curing:** 11:00 a.m. to 5:00 p.m. daily
- **A Sampler of Virginia Folk Music**
  On the Virginia Stage:
  - **Ballads, Stories, and Songs:** 11:00 a.m. daily
  - **Gospel Harmonizers:** 12:00 noon daily
  - **Old Time Instrumental Styles:** 1:00 p.m. daily
  - **Hillbilly Blues—Black and White:** 2:00 p.m. daily
  - **Sacred Offering:** 3:00 p.m. daily
  - **Old Time String Bands:** 4:00 p.m. daily

Renwick Gallery

17th and Pennsylvania Avenue, N.W.

Wheat weaving, basket making and other uses of natural grass fibers are part of the Grass exhibit at the Renwick Gallery. Above a sample of work done by a 1976 Festival participant.

Grass:

- Demonstrations of harvest figures, spirals, and grass weaving: 11:00 a.m. to 5:00 p.m. daily

Wood:

- Demonstrations of stenciling and *rosemaling:* 11:00 a.m. to 5:00 p.m. daily
- **Lecture/discussion** on painted wood: 3:00 p.m. Thursday, October 6
- **Illustrated lecture** on painted wood: 8:00 p.m. Thursday, October 6

National Museum of Natural History

10th and Constitution Avenue, N.W.

Native American Musical Styles

Baird Auditorium

- **Lecture/demonstrations** with slides and performances by singers from several different tribes for a side by side comparison of repertoires and styles: 8:00 p.m. October 5; 1:00 p.m. October 6; 2:00 p.m. October 7; 1:00 p.m. October 8-10 (Free tickets for the Evening Concert October 5.)

National Museum of History and Technology

12th and Constitution Avenue, N.W.

A Nation of Nations

- **Ethnic Foodways**
  Continuous demonstrations of bread, pastry, and pasta: 11:00 a.m. to 5:00 p.m.
  - Jewish: October 5 and 6
  - Greek: October 7 and 8
  - Italian: October 9 and 10
- **Ellis Island**
  Workshops on oral history: life in the Old Country, the journey to America, experiences at Ellis Island, and the immigrants' life in America: 12:00 noon and 3:00 p.m. daily
- **Dunham School**
  Workshops on oral history of Dunham School and neighborhood: 11:00 a.m. and 4:00 p.m. daily.
  Workshops with Dunham and Washington area students and teachers on school lore and children's lore including games and classroom activities: 1:00-3:00 p.m. daily
- **Baseball Bat Turning**
  Hand-turning of the Johnny Bench personal model Louisville Slugger®: 11:00 a.m. to 5:00 p.m. daily
- **Pencil Making**
  Demonstrations every hour on the hour, daily
- **Your Family in a Nation of Nations**
  Festival visitors are invited to share their stories and recollections evoked by the objects on display: 11:00 a.m. to 5:00 p.m.

Hammered Dulcimers

In the Hall of Musical Instruments

- **Performances:** 12:00 noon and 2:00 p.m. daily
- **Lecture/demonstration:** 1:00 p.m. daily
- **Evening Concerts:** 8:00 p.m. Wednesday, October 5—*Carmichael Auditorium;*
  8:00 p.m. Saturday, October 8—*Hall of Musical Instruments*
  Free tickets for the Evening Concerts can be obtained at the information desk, Museum of History and Technology

Musical Traditions of India

In the Hall of Musical Instruments

- **Lecture/demonstrations:** 11:00 a.m. October 5, 6, 8, and 10
- **Evening Concerts:** 8:00 p.m. October 5, 6, 7, and 9—*Hall of Musical Instruments*
  Free tickets for the Evening Concerts can be obtained at the information desk, Museum of History and Technology

Transportation

In the Railroad Hall

- **Demonstrations** of freight switching and railroad work traditions will take place continuously in the model train exhibit and on the 1401 steam locomotive: 11:00 a.m. to 5:00 p.m. daily

How to Collect Family Folklore

In the Reception Suite

- **Workshops** on interviewing techniques, and how to recognize and preserve the stories, expressions, and traditions that make every family unique: 11:00 a.m. and 3:00 p.m. October 8-10
  Free tickets to take part in these workshops can be obtained at the information desk, Museum of History and Technology

Folklore in Your Community

On the South Lawn

- **Workshops** featuring occupational groups from Washington: cab drivers, bartenders, open market merchants, and workers in the Capitol building: 11:00 a.m. and 2:00 p.m. daily (check signs for topics)

Hispanic Crafts

In the Nation of Nations

- **Saddlemaking:** 11:00 a.m. to 5:00 p.m. daily
- **Furniture crafting and straw inlay:** 11:00 a.m. to 5:00 p.m. daily

Museum Tours and Demonstrations

- **Spinning and Weaving—***In the Textiles Hall*
  Demonstrations: 10:00 a.m. October 5 and 6
- **Machine Tools—***In the Power Machinery Hall*
  Demonstrations: 12:00 noon daily
- **Steam Locomotives—***In the Railroad Hall*
  12:00 noon October 5, 6 and 7
- **Discovery Corners**
  Spirit of 1776—Third Floor: 11:00 a.m. to 2:00 p.m. daily
  Electricity Hall: inquire to 381-4141
- **Pre-Scheduled tours** for adults and school groups may be arranged by calling 381-4141.

African Diaspora Black Street Culture

On the South Lawn

- **Rising Star Fife and Drum:** 12:00 noon October 5-8; 5:30 p.m. October 5-7; 4:00 p.m. October 8
- **Rev. Flora Molton:** 12:30 p.m. and 3:00 p.m. October 5-8; 12:00 noon and 2:30 p.m. October 9 and 10
- **Rev. Dan Smith:** 1:00 p.m. and 3:30 p.m. October 5-8; 12:30 and 3:00 p.m. October 9 and 10
- **George Washington:** 1:30 p.m. and 5:00 p.m. October 5-7; 1:30 p.m. October 8; 1:00 p.m. October 9 and 10
- **Avery "Slim" Montgomery:** 2:00 p.m. and 4:00 p.m. October 5-8; 1:30 p.m. and 3:30 p.m. October 9 and 10
- **Charlie Sayles:** 2:30 p.m. and 4:30 p.m. October 5-7; 2:30 p.m. October 8; 2:00 p.m. October 9 and 10
- **United House of Prayer:** 4:30 p.m. October 8; 4:00 p.m. October 9 and 10
- **Trinidad Steel Band:** 5:00 p.m. October 8; 4:30 p.m. October 9 and 10
- **Sambistas de Rio:** 5:30 p.m. October 8; 5:00 p.m. October 9 and 10

Evening Concerts:

October 5—**Native American Musical Styles**
Baird Auditorium, Museum of Natural History

October 5—**Musical Traditions of India**
Hall of Musical Instruments, Museum of History and Technology

October 5—**Hammered Dulcimer Traditions**
Carmichael Auditorium, Museum of History and Technology

October 6—**Musical Traditions of India**
Hall of Musical Instruments, Museum of History and Technology

October 7—**African Diaspora Concert**
Baird Auditorium, Museum of Natural History

October 7—**Musical Traditions of India**
Hall of Musical Instruments, Museum of History and Technology

October 8—**Louisiana Cajun Social Dancing and Virginia Reels**
Outdoor Virginia Stage

October 8—**Hammered Dulcimer Traditions**
Hall of Musical Instruments, Museum of History and Technology

October 9—**A Sampler of Virginia Folk Music**
Outdoor Virginia Stage

October 9—**Musical Traditions of India**
Hall of Musical Instruments, Museum of History and Technology

(Free tickets for all of the indoor Evening Concerts can be obtained at the information desk of the Museum of History and Technology, or at the door of the hall if there are seats available the night of the concert.)

Street musician Charlie Sayles

"In the Streets"

Bernice Reagon

In Black communities throughout the African Diaspora, streets form the link between "home" and the "rest of the world." Being "in the streets" connotes a state of living in the open, the place where anything can happen. Successfully maneuvering the streets of one's environment requires special tenacity and skill. Here one's personality and "home–training" make one alert and ready.

In the United States, streets in Black communities often carry powerful and graphic cultural statements revealing basic methods of human survival and creativity—in the midst of economic and political depression.

Much has been said about the pathology of the streets, and its social degradation of the human spirit. This project on Street Culture focuses on cultural forms and the carriers of those forms who use the streets for a way to the rest of the world, for their living and for the celebration of life. A powerful dynamic exists as individuals move into a space within their community, which by definition is of and within the outside world. Streets lead to and from home and community. They are also the place where many people spend a great deal of their working time creating a cultural and life force.

Home is the training ground, the nurturing unit, the place and environment charged with preparing individuals for the not–so–protected outside world. Porches, stoops, or yards are extensions of the home and provide a transition to the street and the world beyond. Taking the children "outside" is a conscious stage of training, a change of atmosphere—to where one can see and feel the streets within the range of one's home. The activities of the porch and yard can range from just sitting and funning to talking with neighbors, sew-

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14th and T Streets, N.W., Washington, D.C.
(Photo by Rosie Lee Hooks.)

Lindâ Goss of Philadelphia leads a group of children in yard games.

ing, quilting, patching, playing checkers, games and ring plays.

One dynamic of the streets is moving, leaving, a way to another place—other than home. It can be a few doors away within the confines of the community or the way to the other side of town or the other side of the world (in many instances equivalent to the same thing). Traditional blues lyrics are full of references to roads, highways, and streets that open a way out and onward . . .

I'm going down the road, baby
Don't you wanna go
I'm going down the road, baby
Don't you wanna go
I'm going somewhere's I never
been before

—Little Hat Jones, (Texas Blues Singer)

Waiting for the bus, Washington, D.C.
(Photo by Rosie Lee Hooks.)

Washington, D.C., fruit vendor
(Photo by Rosie Lee Hooks.)

The most consistent presence is evidence by those who provide services: the vendors of food, crafts, newspapers, or music. As long as the streets themselves have existed vendors have been selling foods. In Africa, plantains, peanuts, oranges, rice, and stew dishes are sold; in the Caribbean, these as well as meat pies. In the United States, peanuts, sweet potatoes, and fruits—and in the South, honey-dippers (homemade popsicles). Vendors have traditionally supplied brooms and mops; more recently in the Washington–Baltimore area they have expanded to jewelry and imported artifacts from Africa sold at small portable street stands.

The Baltimore, Maryland Arabber community has one of the strongest and oldest traditions of street vending, as described by Roland Freeman:

My earliest clear memories of childhood are of the

Shoeshine stand and operator, Washington, D.C.
(Photo by Fred Lee.)

Flora Molton, for 40 years a singer on the streets of Washington, D.C.
(Photo by Rosie Lee Hooks.)

> *summer of 1941. This was the summer of registering for kindergarten, Saturday afternoon cowboy movies, playing cowboys and Indians, and a growing infatuation with the men who sold things from horse–drawn wagons. These were the iceman, the woodman, the coalman, the junkman, the fishman, and the Arabbers who sold produce.*
>
> *I began to notice that as the men went about hawking their goods, they had different songs, cries, or hollers that went about along with what they were selling. Being fascinated, like many of the kids in the neighborhood, I would tag alongside them for a block or two and try to mimic their cries. (One could never really understand all of what they were saying). The iceman had a song about his ice and the prices of the different size pieces he was selling; the Arabbers sang songs about the different fruits and vegetables on his wagon; each hawker had his own distinctive cries.*
>
> —"Arabbing in Baltimore"—Roland Freeman

The vendors are joined by street cleaners, newspaper sellers, shoeshine stands, the police, and street singers. Street singers are a special breed of Black musician, who by personal preference or physical handicap choose the street for their stage. Singers such as Flora Molton and harmonica–playing Charlie Sayles fill the air with religious songs and blues. The street is also a business place for those whose activities go against community morals: dope pushers, pimps, and prostitutes, to name a few. There are people who live in the street—the bowery bums and rag women. The street gives them whatever they have for survival.

There are times when the community moves into the street for a major statement of cultural identity and history, for example, drill teams, carnivals in the Caribbean, block parties, or New Orleans Mardi Gras.

Rather than focus on a prototype of a specific street we capture a blend of secular and sacred activities in Black street culture. We invite you to smell and eat the foods, hear the street calls of the children and musicians. Listen to the sounds of everyday activity, punctuated by old men playing chess and children skipping rope.

Smells of foods are an integral part of Black street culture.
(Photo by Rosie Lee Hooks.)

The Scene Boosters, a marching "Second Line Club" from New Orleans, adds the Mardi Gras spirit to the 1976 Bicentennial Festival.
(Photo by Debbie Chavis.)

Grass and Wood: Folk Arts from Nature's Harvest

Elaine Eff

This Czech polka band was woven in wheat by Doris Johnson of Luray, Kan.

For centuries, American folk craftspersons and artists have recognized and utilized the aesthetic properties of materials found in nature. Grass and wood abound, their colors and textures providing ample inspiration for creative and not–so–creative minds alike.

Grass

Grass is almost everywhere. Consider the vegetation of front lawns, creeks, swamps, and highlands, as well as fields of grain for feeding humans and cattle. Types of grasses are almost as varied as the places they grow and the products made from them. In this age of technology, it is easy to ignore the historical role of grasses in American life.

In many traditional cultures, survival—particularly food and shelter—depended upon local vegetation. Grasses persist as a useful and beautiful reminder of the relationship between man and nature.

Ancient cultures celebrated the harvest through the presentation of gifts to the spirits responsible for the next season's feast or famine. Today, wheat weavers of the Great Plains perpetuate the spirit of this rite in their fabrication of "corn dollies." "Corn" is the English term for all food grains; "dolly" is a corruption of the word "idol." Through artistic manipulation of the grain stalks (the part that would ordinarily be wasted), spirals, cages, braids, and representations of human forms are created.

In other sections of the country, basketmakers continue to use traditional materials and methods. The Gullah of South Carolina seek sweet coastal marsh grasses to make forms that survive from West African heritage. The Aleuts of Alaska draw from a dwindling supply of native grasses to handcraft their unique containers.

Several qualities make grass a desirable medium. It is extremely flexible: it can be braided, coiled, tied, woven, or sewn. It is durable: it can be cut, colored, incised, immersed. It is abundant and can be employed in projects of major scale. Grass protects, repels water, floats and cushions. And it exists in all but the most arid climates. It is no wonder that agile hands have discovered and perpetuated its products from generation to generation.

Wood

Objects fashioned from wood—particularly furniture, containers, and items of household interior architecture—have little resemblance to their original form (trees). Although the natural colors and grains of many woods might be works of art in themselves, it has become an accepted practice to individualize a finished product by embellishing it with carving or paint.

Some traditional motifs on wood have been associated with certain ethnic or regional groups. Pennsylvania Germans profusely decorated storage chests and boxes with hearts, tulips, and unicorns. Shakers used particular shades of yellow and blue on their meticulously crafted chairs and containers. Norwegians practice *rosemaling* (rose painting), a floral adaptation of simple C and S strokes; the Dutch painted their case furnishings with *grisaille*, or gray shadow designs. New England has long been known for a profusion of embellishments on wood, ones that were employed by country furnituremakers and artists who travelled from house to house decorating walls, woodwork, or household items.

These same techniques are carried on today by inheritors of the painted–wood tradition. Paint not only embellishes what might otherwise be a nondescript surface; it also preserves the wood beneath. Soft woods such as pine, more economical to purchase and maintain than finer woods, are often stained in imitation of rosewood or mahogany.

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The three categories of painted decoration are the plain, such as the Shaker one–color covering; the imitative, or counterfeit curly maple, rosewood, or marble; and the imaginative, such as stenciled or free–hand drawing.

The tools of the furniture painter are easily acquired and portable. They include feathers, corncobs, putty, sponges, powders, vinegar, or any other suitable material that yields the desired effects. Traditional methods and designs have continuing relevance and appeal despite the widening range of synthetics.

Grass—roots, soil, and all—forms the sod house for the J. C. Cram family of Loup County, Neb., 1886. Other uses of grass are shown at the Renwick Gallery during the Festival. (Photo from the Solomon D. Butcher Collection, Nebraska Historical Society)

The Dutch who settled the Hudson River Valley of New York State painted some of their furniture in imitation of wood carving. This grisaille kas *was exceptional even when it was made in the early 18th century.*
(Courtesy Henry Francis du Pont Winterthur Museum)

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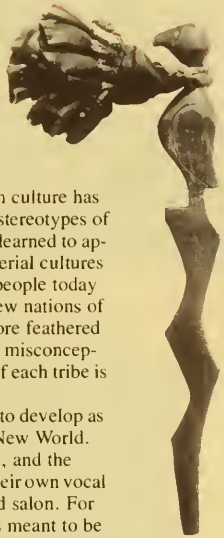
American Indian Music: Stereotypes and Misconceptions

Thomas Vennum Jr.



Chippewa rattle of deer hooves with bird effigy handle.

Increased interest in Native American culture has caused non–Indians to correct many stereotypes of American Indians; non–Indians have learned to appreciate distinctions between the material cultures and beliefs of different tribes. Most people today recognize, for instance, that only a few nations of Native Americans lived in tipis or wore feathered war bonnets. Nevertheless, a general misconception persists that the musical culture of each tribe is the same.

Stereotypes of Indian music began to develop as soon as white settlers arrived in the New World. Most Native American music is sung, and the newcomers naturally compared it to their own vocal traditions of church, concert hall, and salon. For most Europeans, religious music was meant to be dignified, song melodies "pretty," and a singer's voice "beautiful"—meaning rich in vibrato and controlled in volume. It is little wonder, then, that they would find an Indian sacred song—typically rendered at full volume and interspersed with shouts and animal cries—to violate all rules of proper musical performance. Indian music was consequently distasteful to them and just one more indication of the "barbaric nature" of its performers. The following opinion, expressed by Henry Schoolcraft in his *Narrative Journal of Travels from Detroit* . . . (1821), is typical of early comments on Native American music:

> *There is something animating in the Indian chorus, and at the same time it has an air of melancholy, but certainly nothing can be more monotonous, or further from our ideas of music. . . . It is perhaps all we could expect from untutored savages, but there is nothing about it which has ever struck me as either interesting or amusing . . . and it is a severe tax upon one's patience to sit and be compelled, in order to keep their good opinion, to appear pleased with it.*

Not until the end of the 19th century did a few musicians begin to recognize some beauty in Native American song. But even these few were intent upon "improving" the music by adapting it to European styles. In 1903 Frederick Burton, for example, arranged Ojibwa melodies that he collected into 4–part harmonic settings for chorus and orchestral accompaniment, to be performed as incidental music for the play *Hiawatha*.

Recently there has been richer appreciation of American Indian music for its own merits. Still, common misconceptions about Indian musical practices continue. For instance, although Native Americans use numerous musical instruments, the general impression is that there is but one: the tom–tom. The word itself is not derived from a native North American language, as many assume, but is probably of Hindustani origin. It has been used by English speakers worldwide to describe drums of any "uncivilized" people which produce a montonous sound. The stereotypical tom–tom is usually a child's toy with two rubber heads laced together. While drums resembling these are used by some tribes, a great number of other drums exist. They vary from tribe to tribe and even within a single tribe, depending upon their use. The Ojibwa, for example, use a single–headed water drum for religious ceremonies, a large double–headed dance drum for social occasions, a variety of small hand drums for doctoring, and a large tambourine–like drum for the moccasin game.

Nor is the drum the only instrument that provides rhythmic background for Indian songs and dances. Most people know little about the many rattles fashioned from gourds, deer hooves, or turtle shells—or the special percussion instruments, such as the rasp, a notched stick scraped rhythmically by the Utes in a spring dance to imitate the sound of the bear. (During the Festival, an exhibit of Native American musical instruments is displayed in the Hall of Musical Instruments, National Museum of History and Technology. Other examples are in the Native Peoples of the Americas exhibition, National Museum of Natural History.)

Another almost universal misconception is that the standard Native American drum accompaniment for song and dance consists of a pattern of four beats of equal duration, with the first heavily accented: BOOM–boom–boom–boom, BOOM–boom–boom–boom, etc. This pattern has been so

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Menominee and Ojibwa Indians together in a Chief Dance.
(Photo by Frances Densmore, 1928)

thoroughly exploited by the media that it has become a cliché. The mere introduction of it in the musical score of a Western film signals that an Indian ambush is imminent. The pattern has also been used to impart an "Indian" flavor to radio and television commercials. The rhythm appears in children's piano pieces wherever the word "Indian" is found in the title.

While this particular rhythmic pattern is not totally absent from Native American music, it is one of the least typical. Even where it can be found—in the accompaniment for the San Juan Pueblo Buffalo Dance, for example, it occurs only momentarily as part of an eleaborate chain of different rhythmic patterns. Native Americans even joke about this stereotypical beat: it is said that the pattern was used by Indians as a sort of "drum talk" to signal the arrival of the white man, the drum warning, "WHITE–man–com–ing, WHITE–man–com–ing."

The intention of the Native American presentation in this year's Festival of American Folklife is to try to correct the stereotypical image that most Americans have of Amerindian music. Singers representing five different tribal groups—Pueblo, Navaho, Tolowa, Iroquois, and Sioux—will demonstrate the differences between their musical styles in live performances of songs. By observing the differences between such stylistic elements of the music as song forms, melodic range and direction, vocal techniques, and drum patterns, the visitor to the Festival should be convinced of the enormously rich variety in Native American music.

Native American musical styles from several tribal groups can be heard in the Baird Auditorium, National Museum of Natural History, during the Festival. Above, Loren Bommelyn, a participant from Arcata, Calif., sings traditional Tolowa songs.
(Photo by Paul Framer)

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The Music of India

Peter Row

Drums from the collection of the National Museum of Natural History are on display in the Hall of Musical Instruments during the Festival.
(Photo by Victor Krantz)

The Indian subcontinent harbors an extraordinarily rich and multifaceted musical culture comprising a variety of regional, folk, popular, and religious themes as well as two systems of tones. These different genres vary considerably in form and style, yet they are strikingly similar.

With few exceptions, the different types of Indian music are performed by small ensembles that include a lead vocalist or instrumentalist, at least one percussionist, and often one or more instrumentalists providing imitative melodic accompaniment. (There is no harmony in Indian music.) The ensembles also use a drone instrument, usually a *tampura* (a four–to–six–stringed, long–necked lute), which plays only the tonic and one or two other important pitches of the mode being performed. Within the basic ensemble frame–work, musical texture may vary from a single voice or instrument performing over a drone to a complex performance in which all instruments and the voice simultaneously play variations of the same melody. Underlying the melodic component are tuned drums and often other percussion instruments, each elaborating on the rhythmic framework of a piece.

The basic elements of Indian musical language are melody and rhythm (known as *raga* and *tala* respectively in classical terminology). The melody types and rhythm structures of folk, popular, religious, and art music are closely related, but they overlap so that clear categorization by genre is virtually impossible.

A *raga* is a set of musical materials forming a unique modal identity on which composition and improvisation are based. These materials include: 1) pitch, 2) ascending and descending patterns, 3) pitch functions such as tonal centers, weak and ornamented tones, 4) a set of basic motivic patterns capturing the essence of a *raga*, 5) a definite ethos, and 6) in the northern system, a particular time of day (or night) designated as its performance time. A *raga* therefore is not a piece of music but the melodic vocabulary employed in making a piece of music. A characteristic feature of a *raga* performance is the rich and colorful use of ornamentation in the form of shakes, glides, and various kinds of vibrato. In fact, the space between the pitches is nearly as important as the pitches themselves.

A *tala* is a specific rhythm structure repeated cyclically throughout a piece, providing the basic rhythmic framework for that piece. The prescribed elements of *tala* are: 1) the number of beats, 2) the pattern of accents, 3) the grouping of beats into "measures," and 4) the specific drum strokes associated with the *tala*'s beats. Theoretically any *raga* can be combined with any *tala* though certain combinations are traditionally considered aesthetically better than others.

Myriad instruments are employed in Indian ensembles, but more important is the voice, which represents the ideal. Thus, most Indian instruments are designed to imitate the voice's ability to produce all the subtle intra–tonal ornaments so crucial to Indian melody. The most common melody

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Ustad Asad Ali Khan and Pandit Gopaldas, performers preserving the art of the veena and the pakhawaj appear in concerts and lecture-demonstrations. Arnold Burghardt and Peter Row are the lecturers.
(Photos by Arnold Burghardt)

instruments are plucked–string instruments such as the *sitar, sarod,* and *veenas*. Bowed instruments like the *sarengi, esraj,* and violin usually serve to accompany vocalists.

The role of the drummer varies from simple "timekeeper" to active and equal participant, performing an improvised dialogue with the melody line. Drummers play either the barrel drum (known as *mridangum* in the south and *pakhawaj* in the north) or a two–drum set (used only in the north). The latter, called *tabla,* consists of a wooden drum with a small head and a larger kettle drum. All of these drums are played with the hands and tuned to the tonic of the drone.

In this year's Festival, most of the principal instruments of India are presented in a series of concerts and lecture–demonstrations. The informal lectures explore such topics as the structure of the music, procedure in the use of ragas, the interrelationships between melody and rhythmic accompaniment, and the relationships of folk and classical traditions in Indian music.

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A veena
from the collection of the National Museum of Natural History is on display in the Hall of Musical Instruments during the Festival.
(Photo by Victor Krantz)

Virginia Folk Culture

Charles L. Perdue

The Commonwealth of Virginia—the "Old Dominion"—was not only the birthplace of several presidents of the United States but also the wellspring of much of American culture. Eight presidents were natives of the Commonwealth and eight states (or parts of states) were formed from the original Virginia territory. After the American Revolution, Virginians by the thousands went forth to settle much of the Southeast, Midwest, and Northwest, carrying their traditions with them.

The folk culture of Virginia is a synthesis of elements taken from the several cultures transplanted to the New World and from native American cultures. When Jamestown was settled by whites in 1607 numerous Indian tribes (with a total population of about 25,000) occupied Virginia. Most Virginia Indians were either pushed west, wiped out by the white man's guns or disease, or absorbed through intermarriage with whites and blacks. A few Indian groups remain in Virginia today, but they have retained very little of their traditional culture. The dominant group of settlers was English; there were also thousands of Germans, French Huguenots, Scots, and Irish settlers. Large numbers of Africans from many tribal groups were brought as slaves to Virginia between 1619 and the early 1800s. Other ethnic groups came later, but in considerably smaller numbers.

It is difficult to say with any precision just what the cultural contribution from any one group was, but it is clear, however, that there was considerable borrowing among local black, red, and white cultures. Today, Virginians may be of European descent and play in a string band which uses African (banjo) and European (fiddle, guitar, mandolin) instruments, and includes both black and white material in its repertoire. They may eat food with Indian, African, and European antecedents and live in a town with an African (Arcola) or European (Culpeper) name or by a river with an Indian (Rappahannock) name. They may even speak English

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Kyle Creed demonstrates both his banjo-playing and his banjo-making in the Virginia area of the 1977 Festival of American Folklife.

with an accent that is African–influenced and use African terms (biddy, jiffy, lollygag, moolah). Whether Virginians are black, white, or red, their culture will be some combination of African, European, and Indian—modified by the particular Virginia variety of the American experience.

The Virginia component of this Festival can exhibit only a small portion of the range of Virginia folk cultures—primarily black and white and primarily in the area of musical performance and crafts.

Turner and Marvin Foddrell, John Tinsley, and John Jackson play banjoes and guitars in the black secular music tradition, and sing the blues and country songs. They play tunes for flatfoot, buck dances, and square dancing. Most of the music they perform has a long history and development in Virginia, and has extensive traditions in African and European tradition as well as some local influences. One account from an ex-slave refers to an 1857 black band consisting of guitar, banjo, fiddle, and harmonica. The blues seem to be a relative late–comer to Virginia's musical scene, having come from the Mississippi Delta with travelling musicians and phonograph records. Yet, large numbers of Delta slaves originated from Virginia and one wonders whether the roots of the blues may not run deep there when one sees verses like:

Keep yo' eye on de sun,
See how she run,
Don't let her catch you with your work undone,
I'm a trouble, I'm a trouble,
Trouble don' las' always
(*sung by a slave in Buckingham County in about 1860; from* Weevils in the Wheat *by Charles Perdue et al*)

Black religious music is performed by Daniel Womack and by the Gospel Harmonizers. Mr. Womack's music dates from an earlier period of hymn and spiritual signing, and the Gospel Harmonizers sing more recent songs; the musical tradition from which each of them sings dates from about 1770.

Whit Sizemore, Kyle Creed, Albert Hash, Spence Moore, Raymond Melton, and Wayne Henderson represent northern Virginia and southwestern Virginia fiddle, string-band, and singing styles. Kyle Creed, Albert Hash, Raymond Melton, and Wayne Henderson—who are also instrumentmakers—demonstrate their craft skills. Rev. Joe Freeman plays and sings white gospel songs, spiritual, and hymns.

The Foddrell Brothers, blues musicians from Stuart, Va., are featured in the Virginia presentation on the Washington Monument grounds.
(Photo by Pete Hartman)

Other crafts demonstrated are candymaking by Orville and Phyllis Bowers; split–oak basketmaking by Paul Younger; blacksmithing by Phipps Bourne; and the ancient art of ham curing and smoking by Wallace Edwards and his assistants.

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The Folklore in Us All

Steven Zeitlin and Amy Kotkin

For the Washington bartender life is an endless round of stories. Each night he listens to the hard-luck tales of his customers. Travelling the length of the bar, he tells them stories of famous customers and infamous drinks. At home, storytelling is a ritual too. His children beg him for the fairy tales he spins off the top of his head. Then his wife repeats the saga of her grandmother's journey from the old country. Each year, the family settles on a log at the Festival of American Folklife and listens, simply listens to an Appalachian fiddler play.

In the past few years, the Smithsonian has begun to reassess the role of folk festivals in our society. By bringing the Appalachian fiddler to the Mall, the Folklife Festival educates the public and helps to keep the folk arts alive in America. But the bartender too has his folklore, and his endless round of stories is worth celebrating. By featuring the storytelling traditions of persons like the bartender and his family, the Festival sensitizes visitors to the artistic expression in their own lives—in their families, their jobs and their local communities. This year, three formats celebrate the unsung folklore in our lives.

First, interviews. The exhibition, *A Nation of Nations* in the National Museum of History and Technology was so named because it celebrates the creation of America from her immigrant peoples. During the Festival week, Smithsonian staff members invite visitors to participate by recording their stories and reminiscences evoked by objects in the exhibit. The World War II barracks, the family Bibles, the Ellis Island bench and the tintype photographs have touched us all. Before you leave the hall please join us and share some of your experiences in this nation of nations.

Second, workshops on how to collect family folklore. Does your refrigerator have a nickname? Does your grandfather delight in unravelling escapades of his youth? If so, what you have is folklore. In a series of workshops in the Reception Suite of the Museum of History and Technology,

Washington cab drivers are featured in workshops on local folklore.

"Baseball" Bill Holdforth is a bartender at the Hawk and Dove *tavern.*

Steven Zeitlin *is a Smithsonian Fellow in the Folklife Program; and* Amy Kotkin, *a doctoral candidate in American Studies at the University of Pennsylvania, is currently a Smithsonian National Associations Program staff member.*

In workshops with festival visitors, merchants from open markets in Washington talk about their occupations.

members of the Family Folklore Project will explore the different forms of family folklore—the stories, photos and food customs that decorate family life and create the ties that bind. Some techniques for collecting the folklore of your family are discussed and a free guide is distributed; and you may wish to describe the stories and traditions in your own family.

Third, small-scale presentations on the folklore in your community. After closing time at the swank Georgetown clubs or during recess on Capitol Hill; and long before the realtors, diplomats and trinket-vendors flourished, there is and long has been a living, breathing city here at the confluence of the Potomac and Anacostia rivers. It is comprised of persons who have lived here all their lives and to whom many of us are simply tourists even if we do stay a few years. Under a canopy on the south lawn of the Museum of History and Technology, workshops will be held daily with Washington cab drivers, bartenders, open market merchants and workers in the Capitol building. They'll tell us how we look to them and answer our questions about their lives and experiences.

And so the bartender leaves his work for a few hours to tell stories to a more sober audience. His children learn how to collect family folklore, and recount some of the tales their father spun for them. His wife, interviewed at *A Nation of Nations,* compares her grandmother's home to the recreated houses on display. And from a stage the Appalachian fiddler plays.

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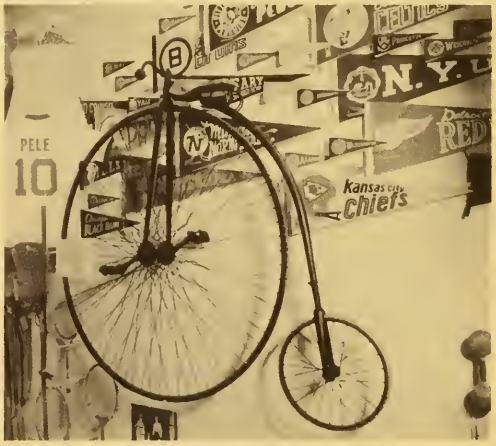
A Nation of Nations *celebrates the contributions that generations of immigrants have made to America. No matter when your family came to this country, portions of this exhibition are likely to reflect their part in America's growth and development. During the Festival week, visitors are invited to participate by sharing stories or memories that might be brought to mind by the objects in the exhibition.*
(Photo courtesy Smithsonian Institution)



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